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The 12-maqam System and its Similarity with Indian Ragas (according to Indian Manuscripts)

From the 11th century A.D., Arabic, Persian and Turkic cultures started to become influential in North India, and this resulted, in particular, in the creation of new genres in Indian literature, art, and music. However, the first important fruits of the assimilation were gained during the Delhi Sultanate in the 13th century and the process reached its peak later in the 16th - 18th centuries during the Great Mughals (Baburids).

The practical achievements of musicians have stimulated an interest in the writing of treatises in Farsi and later in Urdu as well. These treatises were written mainly by newcomers from Mawara-un-Nahar (or Transoxiana), Khorasan and Iran, or by their descendants, and are of a great value for studying the musical heritage both of Central Asia/Iran and of India.

The *maqam* and *raga* represent unique forms of the traditional classical music of the East and have similar functions. The term *maqam* (from Arabic: place, staying) means a musical mode, musical tone, the position of a tone on a musical instrument, or a musical composition. At present the *maqam* phenomenon is widely cultivated in vast area including the countries of North Africa (*maqam*, *nuba*), the near East (in Turkey called *makam*, in Azerbaijan *mugam*, in Iran *dastgah*) and Central Asia (in Uzbekistan and Tadjikistan called *Shashmaqom*, in Western China *mukam*, in Kashmir *makam* or *Sufiyana Kalam*). In the 13th – 16th centuries the phenomenon of *maqam* (earlier named *pardah*) have universal system (for all above-mentioned regions) named 12 *maqams*. In medieval treatises on music 12-maqams has been illustrated in the form of circle (“*Kitab-ul-adwar*” by Safiuddin Urmavi (13c.), “*Risala-I musiqi*” by K.Binoi (15c.) etc.) which showed main tones of *maqam* and there connections which each other or rules of melody.

Upto the middle of the 20th century, when Indian authors write about Persian Music (Persian music in our context stands for the music of a wide geographical region including Mawara-un-Nahar, Khorasan and Iran) they mention only the system of 12 *maqams*, not *dastgah*, or *shashmaqom* etc. So this paper focusses on the 12-maqam system as it was described in the 13th -

19th centuries in Persian and Urdu language manuscripts written in India, and discusses the similarities between the 12 *maqams* and the Indian *ragas*.

It is natural that any political authority relies on the propaganda of a certain ideology and culture. This propaganda is reflected, first of all, in the written sources. So manuscripts in Persian written in the period of the Delhi Sultanate show that historians and men of letters primarily described music and musical instruments of the Arabs and Ajams (non-Arab people of the Middle East and parts of Central Asia) that were performed and played in the courts of rulers and nobilities, and use Persian terms for *maqam* such as *pardah* or *abrishim*. During the time of the Mughals (Baburids) one can notice more extensive and detailed description of Indian (*hindustani*) music, rather than Persian, and the latter might not be mentioned at all.

The system of 12 *maqams* still remains insufficiently investigated. However, the manuscripts written in India contain information that sheds light on some questions concerning the 12 *maqams*. Study of the Persian and Urdu language encyclopaedias, literary works and manuscripts on music written in India in the 13th - 18th centuries show that there is a common tendency of the authors in the description of the 12 *maqams*: they are aesthetic, descriptive, and they try to demonstrate common traits in *ragas* and *maqams*, although without any theoretical explanations based on analysis of their musical structure.

Nearly every manuscript on music discusses the origins of the 12 *maqams*, as well as the proper time for their rendering. The sounds of the *maqam* were correlated with certain elements of nature, were connected with the twelve constellations (see Table 1), and were associated with the colours. They had a deep connection with the human soul, and thus constituted the internal manifestation of a cosmic system. However, study of the manuscripts shows that in the *maqam* aesthetics, the correlation of performance time with the seasons or the time of day and night was not elaborated strongly (as it was in the corresponding Indian traditions), and this relationship did not play a significant role, although it was mentioned in the treatises that the 12 *maqams* were connected with the movement of the sun and the constellations of the Zodiac. As for the 24 *shu'bah*, they corresponded to 24 hours of a day and night and 360 *naghmat* with the days of a year.

The comparison of this information (Table 2) displays disagreement between different authors. In this chart there is only one concordance, in respect to the *maqam Rahavi* (except that of the anonymous author of *Risalah-i-musiqi*, SKBL (not dated)).

While comparing the manuscripts one should take into account the common eastern tradition of repeating literally the words of earlier authors. In many cases, later authors repeated their predecessors' mistakes. For example, an author or copyist of the manuscript *Mutal-i al-Hind* repeatedly writes *Tabriz* instead of *Nairiz* and the same mistake has a place also in other manuscripts. One Qasida from Badr-i-Chach's *Diwan* (14th century) which was dedicated to the definition of time of performance, was cited in the work *Saut al-naqus* by Muhammad 'Othman Qais (18th century), and later quoted by Wajid 'Ali Khan in his *Matla-i-ul-ulum* in the chapter on music. Obviously, Muhammad 'Othman Qais used one of the copies of Badr-i-Chach's *Diwan* in his work, where a calligrapher overlooked some names of the 12 *pardah*, or perhaps the author of the *Saut-al-naqus* intentionally omitted some names of these *pardah*.

In India I have been studying four copies of Badr-i Chach's *Diwan* as well as commentaries to them. In the commentaries (*Sharh*) that are preserved in Khuda Bakhsh O.P. Library (Patna) and in the library of Nadwat-ul Ulma (Shibli, in Lucknow; 2 copies) all 12 names of the *pardah* were mentioned, but besides them there are other names such as *Mayah* (*awazah*), *Mukhalif* (*Shu'bah*) and *Mukhalifak* were mentioned that are not *maqams*. *Mayah* was also mentioned by mistake as a *maqam*, in an encyclopedic work *Shahid-i Sadiq* (second half of the 17th century) by Muhammad Sadiq bin Muhammad Salih ul-Isfahani ul Azadani.

The authors of the manuscripts sometimes just enumerate the names of the 12 *maqams* (*Ijaz-i Khusravi* by Amir Khusrau Dehlavi, *Nauras* by Zuhuri); or quote poems where the names of all 12 *maqams* or *pardah* are mentioned (Badr-i Chach's *Diwan*, *Mirat-ul-Khayal* of Shir Khan bin 'Ali Amjad Khan Lodi (17 Century)), while other authors dedicate whole chapters (*bab*), although often very brief, to the *maqams*, or *awazat*, or *shu'bah*, *gushah*, *tarannah*, or *usul* (as in Muhammad 'Ali's *Risalah-i- Musiqi* (SKBL)). Some authors, obviously settlers from Iran, Khorasan, or Mawara-un-Nahar, such as Baqiyai Naini, author of *Zamzamah-i Vahdat* (17 Century), and following him the anonymous author of *Risalah-i- Musiqi* (SKBL), mention and utilize works on music written by a Bukharian musician of the 16th century, Najm

ad-Din Kaukabi Bukhari : *Dar bayan-i duvazdah maqam* (on the 12 *maqams*), as well as *Risalah-i- musiqi*, by Maulana Hasan Kaukabi and *Jami al- alhan* by Abd al-Kadir Maraghi, who spent many years in Samarqand and Herat. The names of 12 *maqams* and their relations with *awazah*, *shu'bah* and *gushah* that are transmitted in a number of Indian manuscripts are shown in the following (Tables 3-10).

One of the significant points to be mentioned concerning manuscripts of the time under consideration is a process of synthesis of Arab-Ajam and Indian aesthetics and philosophy. Thus comes, for instance, an interesting explanation of the origin of 12 *maqams* in their association with the voices of animals (such as '*Ushshaq* from the cock, *Rast* from the elephant, etc., see Table 1). In this respect the following lithographic depiction of the 12 *maqams* from *Ghuncha-i Rag* also is of a special interest (Fig. 1).

Looking through the copies of the *Diwan* by Badr-i Chach that are preserved in Nadwat-ul Ulma in Lucknow, my attention was captured by a commentary and some notes to *Qasida* dedicated to the 12 *pardah*. The point is that under the word *pardah* between the poetry lines, and also in the margins, there is added the word *raga*. Thus one can read *raga Husaini*, *raga Rast* and so on. Furthermore, in some manuscripts, including *Tuhfat ul-Hind*, the authors frequently note that *maqam* corresponds to *raga*, as *shu'bah* to *ragini*. In certain contemporary works written in Urdu (for instance, research of Chand Khan about Amir Khusrau) theorists while writing on Arab-Ajam music sometimes even do not use the terms *maqam* or *pardah*, but replace them by the term *raga* that is more comprehensible to them and to the local readers. This fact may confirm that *raga Husaini* and *raga Hijaz* that were performed in North India derived from the 12-*maqam* system.

The attempt to compare Indian *ragas* with *maqams* is obviously of a later origin and I believe it begins from the end of the 16th century. This approach is found especially in musical manuscripts such as *Zamzamah- i vahdat*; *Mutal-i al-Hind*, *Nishat-i 'Ara*, and others; in addition in the commentaries to the *Ijaz-i Khusravi*, different *Diwans* and works on history, in notices on Persian poets (*Tazkirah*), as well as in Persian dictionaries such as *Chiragh-i Hidayat*, *Bahari Ajam*, *Ghiyas ul-lughat* so on and in lithographic books like *Ma'adan-ul-musiqi* by Munshi Muhammad Karim Imam Khan (1925) and others. However, the matter of the principles of similarity and difference between *maqams* and *ragas* was not under consideration. Meanwhile there are many differences between the sources (Table 11).

Preliminary examination shows that the authors of these manuscripts relied mainly on two original sources. I believe that one of them was *Zamzamah-i Vahdat* (Melody of Unity) by Baqiyai Naini. This manuscript was written in India during the rule of Shah Jahan (1627 - 58). I had a chance to look through the one of its copies, preserved in the al-Biruni Institute in Tashkent. It was copied in 1064/1654 in Hyderabad. The author of the *Zamzamah-i Vahdat* Baqiyai Naini was originally from Iran. There is interesting information on him in the popular *Maykhanah*. He came to India from Khorasan (through Kandahar to Ajmer); after that he lived for about two years in the Deccan (South India), then in Patna, and at last settled in Banaras. The author of the *Maykhanah* says that Naini had a deep knowledge of Indian ragas, and that he had created brilliant *rehta's* in Amir Khusrau's style, as well as *naqsh*. The author of *Padshah-namah* Mulla 'Abid Alhamid Lahori notes a strong influence of Indian melodies (*naghmat*) in Naini's Persian musical pieces. Some other sources also stress that Baqiyai Naini was an outstanding musician/performer. The author of *Maykhanah* writes further that Naini mastered a treatise on music unlike anybody before.

Zamzamah-i vahdat consists of six *zamzamah* (parts) that describe the system of 12 *maqams* and Indian *ragas* as well as musical forms and genres connected with them. The second *zamzamah* is devoted to the correlation between certain Indian melodies (*naghmat*) and some Persian melodies. Naini notes that one can find the relationship between Persian and Indian melodies only while listening to the singing, despite local musical distinctions.

While investigating the two systems by turn, one after another, Naini notes their common features and finds parallels and relationships between them. This leads him to interpret this musical interaction within the Sufi concept of Unity (*Vahdat*).

In *Zamzamah-i vahdat* Baqiyai Naini divides the comparative study of the 12 *maqams* and Indian *ragas* into three main aspects:

1. their general description and the general principles of the organization of the systems; and classification according to main and derived (secondary) modes : *makam*, *awazah*, *shu'bah*, *gushah*, and *raga*, *ragini*, *putra*, *bharya*.
2. characterization of the forms and genres;

3. the times when the 12 *maqams* and the Indian *ragas* are to be played.

Baqiyai Naini lived and worked at the time of growth and strengthening of Central Asian and Indian cultural interrelations. It was a favourable era for the rise of art and literature in India at that time, which attracted to this country many poets, scholars and musicians from Central Asia, especially from Bukhara and Iran. These musicians brought the *maqamat* system with them, and, like Naini, were trying to acquire the fundamentals of Indian music. The main condition that has allowed scholars and musicians to compare Persian and Indian music is the fact that the musical traditions of India and the Arab-Ajam world have been deeply connected for a thousand years historically.

In conclusion I would like to emphasize the following points:

1. Examination of some Persian- and Urdu-language literary and encyclopedic sources as well as proper treatises on music written in India during the 13th - 19th centuries shows that their general approach to the description of the 12 *maqams* is aesthetical, descriptive, and restricted to demonstrating the similarities between *ragas* and *maqams*, but without any theoretical explanation that would reveal the structural principles of the 12-*maqam* and *raga* systems.
2. Indian manuscripts of the 13th - 19th centuries, as was mentioned earlier, utilize the terms *pardah* and later *maqam* that were identified with *raga* for better understanding by Indian readers. And up to the 20th century while speaking about Persian music they were describing the system of 12 *maqams*.
3. A number of treatises on music were written during the Mughal period that were distinguished by the attempt to compare the two main systems of the Indian and of the Arab-Ajam world.
4. Interaction between the *raga-ragini* and 12-*maqam* systems in India has produced very fruitful results and achieved a distinctive synthesis in the *Sufiyana Kalam* in Kashmir.

Sources:

List of Abbreviations

AMU	-	Aligarh Muslim University, Maulana Azad Library, Aligarh.
KBL	-	Khuda Bakhsh O.P. Library, Patna.
NUL	-	Nadwat-ul Ulma Shibli Namani Library, Lucknow.
RRL	-	Rampur Raza Library, Rampur.
*SKBL-		Sangeet Khuda Bakhsh Library.
*HG	-	Habib Ganj Collection, Aligarh Muslim University.

Manuscripts

- Anon.: *Khayalat-i Khusrau*. KBL, Acc 2781/2.
- Anon.: *Nishat-i 'Ara*. AMU, HG 58/1; RRL, Urdu N 298.
- Anon.: *Risalah-i Musiqi*. (SKBL), KBL, HL 2890.
- Anon.: *Risalah-i Musiqi*. KBL, HL 4663; Buhar Collection N 236.
- Anon. (= ? Mirza Khan ibn Fakhr-ud Din Muhammad): *Majmua'i Risalah-i Musiqi* (extract from *Tuhfat-ul Hind*). Buhar Collection N 237.
- Anon.: *Kitab-i Dhurpad wa Hori wa gheirah*. RRL, Urdu N 298.
- Badr-i Chach. *Diwan* KBL, HL 315; NUL, farsi 191/ 1894; radif 321; Sharh-i Badar Chach. KBL, Acc 1689.
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- Muhammad 'Othman Qais. *Saut-al-naqus*. RRL, N 211.
- Nakhshabi. *Tuti-namah*. NUL, radif 299/243.
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- Muhammad 'Othman Qais. *Saut al- naqus*. Delhi, 1981.
- Muhammad Mardan 'Ali Khan Ra'ana. *Ghuncha-i Rag*. Lucknow, 1863.

- Munshi Muhammad Karim Imam Khan. *Ma'adan-ul-musiqi*. Lahore, 1925.
Saif Khan. *Raag darpan*. Delhi, 1981.
Shir Khan bin 'Ali' Amjad Khan Lodi. *Mir'at ul-Khayal*.
Wajid 'Ali Khan. *Matla-i ul-Ulum va Majmu'ai al-funun*.

Name	1	2	3	4	5	6	7	8	9
4. Rāst راست	Alman Kalyān (Yaman Kalyān)	Naṭ Nārāyaṇ Kedar naṭ	Alman Kalyān	Gōṛī	Gōṛī	Jeṭī Sī جیتے سری Jalāsī	Naṭ (Naṭ Basant (?)	Naṭ Nārāyaṇ
5. Rāṭavī رهاوی	Purī (Pūrī)	Bodhansa Sārang Hamīr	Rām Kalī		Kalyān	Kalyān	Bhāg		Baḍa Hans Sārang Sawant
6. Huseynī حسینی	Dhunāsī Mullānī رہ بخو کریم Kālī Mullān	Tōḍī Jaunpurī	Bhairav (بہرون)	Naghma-i Mullān; Nalā-i Kālī; Sī Mullānī Kālī	Dhunāsī	Āhang-i Kālī; Dhunāsī	Tōḍī		Tōḍī Jounpurī
7. Hījāz حجاز		Chālī Gōṛī چلی گوری		Gōṛī			Gōṛī		Chālī Gōṛī
8. Zangūah زنگوله	Tōḍī	Chālī Gōṛī		Naghma-i Tōḍī; Tōḍī	Purbī	Āhang-i Tōḍī; Purbī	Kanra باحر =		Asāwī; Chālī Gōṛī
9. Ushshāq عشاق	Shudh Kānrā; Kānrāh		Tōḍī	Kānrāh; Kānrā	Naṭ Nārāyaṇ	Āhang-i Gunakālī; Naṭ (گنگولی)	Malār		
10. ʿIrāq عراق	Shud Kānrā; Kānrāh	Bhairav (بہرون) Gandhār; Mālkōs; Purbā	Asāwī	Kānrāh; Kānrā	Kānrā	Āhang-i Gunakālī; Kānrā;	Mālkōs		Bhairav (بہرون) Gandhār; Mālkōs Purbā

TIME OF RENDERING OF 12th MAQAM

Scheme 2

Time	Bad'-Chāch "Dīwān" دیوان	Tuḥ-nūmah طونماہ	Zamzamah-i- Wahdat زمزمہ وحدت	Kaukab's Duwāzdan Maqām دوز و مقام	Rasālan-i-Mūsāq (SKBL) رسالہ موسیقی	Rasālah-i-Mūsāq رسالہ موسیقی	Shāhidi Sādiq شاہد صادق	Sauti ak-nāqūs صوت اناناقوس	Nisā'i-i-Āwā نیشا ای آوا	Kraib-Dhupad کرایہ ڈھپد	Chungdah-i-Rāg چونگدھ رگ
Before Sunrise	Rahāwī رحمانی [=Rāmkali]	Rahāwī	Rahāwī	Rahāwī		Rahāwī	Rahāwī Māyah	Rahāwī	Rahāwī = Bilawal	Rahāwī	Rahāwī
Sunrise	Māyah مایہ	Husaini Rāst راست	Husaini مستقی		Husaini	Husaini	Husaini		Husaini = Dhunasi	Husaini	Husaini
After Sunrise	Rāst راست		Rāst	'Ushshāq عشق Rāst راست	Rāst	Rāst	Māyah مایہ	Rāst	Rāst = Asāwī		Rāst
Before Noon		Būsalik بوسلیک	Būsalik		Salmak سلمک	Rāst	Rāst		Būsalik = Todī	'Irāq عراق	Islāhānak (Islāhān) اسلہان (from 10 a.m. till 12 n.)
Noon	'Irāq عراق [=Asāwī]	Nihāvand نیہانہ	Zanādāh زنگارہ	'Irāq		Nihāvand	'Irāq	'Irāq	Būsalik بوسلیک	Rāst راست	'Irāq
After Noon	Mukhālif مخالف [=Sarangi]	'Ushshāq (Ushshāq) عشق	'Ushshāq	Buzruk بزرگ	'Ushshāq	'Ushshāq	Kūchak کوچک	Būsalik بوسلیک	Nihāvand= نیہانہ Sarangi	Kūchak	Hijāz حجاز
Between Two namaz		Hijāz حجاز		'Ushshāq عشق	(Būsalik) بوسلیک	Hijāz	Būsalik بوسلیک				
After Zawal	Būsalik بوسلیک [=Hor]	Būsalik							Būsalik		

Bāqīyāī Nāīnī "Zamzamah-i Vahdat"

باقیای ناینی زمزمه وحدت

Scheme – 3

<i>Awāzah</i>	<i>Maqām</i>	<i>Shu' bah</i>	<i>Gūshah</i>
1. Salmak سلمک	Iṣfahān اصفهان	Naīrīz	Jamālī
			Ghazāl
		Nishāpūrak	Dūyah
	Zangūlah زنگوله		Nihāwand
		Chārgāh	Mālīf
			Hairān (=Hazān)
2. Gardāniyah گردانیه	'Ushshāq عشاق	'Uzzāl	'Ashīrān
			Hayālān
		Zābil	Shchrī
	Rāst راست		Hazān
		Aūj	Nigār
			Wisāl
3. Naurūz نوروز	Būsālīk بوسلیک	Mubarqa'	Hijāt
			Zuwalkhams
		Panjgāh	Samāwī
	Husaini حسینی		Dūgāh
		Şabā	Rūh Afzā
			Ṭarab angīz
4. Gawasht گوشته	Hijāz حجاز	'Ashīrān	Garībān
			Muta' adil
		Dūgāh	Bayātī Turk
	Nawā نوا		Bayātī Kurd
		Mahaiyār	Dilbār
			Muqarar
4. Gawasht گوشته	Hijāz حجاز	Schgāh	Bastah Nigār
			Sirāfrāz
		Hişār	Rūzī – Zarī
	Nawā نوا		Munājāt
		Naurūz-i Khārā	Gulistān
			Wahāī
4. Gawasht گوشته	Nawā نوا	Māhūr	Naīrīz-i Kabīr
			Şafā

5. Māyah مايه	'Irāq عراق	Rūī Mukhālīf	Pehlawī 'Itidal
		Maghlūb	Muta' adil Atj-i Kamāl
	Kūchak کوچک	Rakab	Farīb
			Ikiyāt
		Bayātī	Nishāt
			Bahār
6. Shahnāz شهناز	Buzurg بزرگ	Humāyūn	Aṣlī Zamīn
		Nuhūt	Sīrat Sōlāī Rāh
	Rahāwī رهاوی	Naurūz-i 'Arab	Dilbār Ghamzādah
		Naurūz-i 'Ajam*	Ma'anāwī
			Bahrī Kamāl

* In Ms. by mistake twice written 'Arab.

Risālah-i mūsīqī (SKBL)

رساله موسیقی

Scheme – 4

Awāzah	Maqām	Shu' bah	Gūshah
I. Naurūz نوروز	Husāinī* حسینی	Dūgāh	Bayāt-i Buzurg Bayāt-i Kurd
		Muhaiyar	Muqarrar Dalīr
	Būsālīk** بوسالیک	Ṣabā	Atj Afzā Rūh Afzā Tarab angīz
		'Ashīrān	Gharībān
			Muta' dil

2. Gawasht گوششت	Hijāz حجاز	Hiṣār	Zārī
		Sehgāh	Munājāt
			Sīrafrāz
	Nawā نوا	***Naurūz-i Khārā	Bastah Nigār
			Gulistān
		Māhūr	Wahāī
			Tabrīz-i (Nairīz) Kabīr
3. Salmak سالمک	Iṣfahān اصفهان		Ṣafā
		Nairīz	Jamāl (ī)
			Ghazāl
	Zangūlah زنگوله	Nishāpūrak	Dūyah
			Nihāwand
		Chargāh	Mālīf
4. Gardāniyah گردانیه	'Ushshāq عشاق	'Uzzāl	Hazān
			Asirān
			Hayūlān
	Rāst راست	****Zābil	Shchrī
			Hazān
		Aūj	Nigar
5. Māyah مایه	Kūchak کوچک		Wiṣal
		Mubarqa'	محبت
			Zuwālkḥams
	'Irāq عراق	Panjgāh	Samāwī
			Makān
		Rakab	Qarīb = Farīb
5. Māyah مایه			Ikiyāt
		Bayāt	Bahār
			Nishūṭ
		*Mukhālīf	Pehlawī
			'Uzzāl = Ghazāl (?) = 'Itidāl
		Humāyūn = = Maghlūb	Aūj-i Kamāl
5. Māyah مایه			Mu' atadil

2. Gawasht گواشت	Hijāz حجاز	Hiṣār	Zārī
		Sehgāh	Munājāt
			Sīrafrāz
	Nawā نوا	***Naurūz-i Khārā	Bastah Nigār
			Gulistān
		Māhūr	Wahāī
3. Salmak سالمک	Iṣfahān اصفهان		Tabrīz-i (Nairīz) Kabīr
			Ṣafā
		Nairīz	Jamāl (ī)
	Zangūlah زنگوله	Nishāpūrak	Ghazāl
			Dūyah
			Nihāwand
4. Gardāniyah گردانیه	'Ushshāq عشاق	Chargāh	Mālīf
		'Uzzāl	Hazān
			Asirān
	Rāst راست	****Zābil	Hayūlān
			Shchrī
			Hazān
5. Māyah مایه	Kūchak کوچک	Aūj	Nigar
			Wiṣal
		Mubarqa'	محبت
	'Irāq عراق	Panjgāh	Zuwālkḥams
			Samāwī
			Makān
5. Māyah مایه	Kūchak کوچک	Rakab	Qarīb = Farīb
			Ikīyāt
		Bayāt	Bahār
	'Irāq عراق		Nishāī
		*Mukhālīf	Pehlāwī
			'Uzzāl - Ghazāl (?) - 'Itidāl
5. Māyah مایه		Humāyūn = Maghlūb	Aūj-i Kamāl
			Mu' atadil

6. <u>Shahnāz</u> شهناز	Buzurg بزرگ	Mukhālīf** = = Humāyūn	-
		Maghlūb** = = Nuhuft	-
			-
	Rahāwī رهاوی	Naurūz-i Khārā** = Naurūz-i 'Arab	-
		Māhūr ** = = Naurūz-i 'Ajam	-
			-

Muhammad 'Alī Risālah – i Mūsīqī

محمد علی رساله موسیقی

Scheme – 5

<u>Āwāzah</u>	<u>Maqām</u>	<u>Shu' bah</u>	<u>Gūshāh</u>
1. <u>Naurūz- Aṣl</u> نوروز اصل	Iṣfahān اصفهان	'Uzzāl	Bayāt-i 'Ajam
	Buzurg بزرگ	Navrūz-i 'Arab	Hadī (Haddī)
		Chārgāh چهارگاه	Shūr-i Shīrāz
		Maghlūb	Dilkash
2. <u>Gawasht</u> گوشت	Zangūlah زنگوله	Nuhuft	Filī
	'Irāq عراق	Humayūn	Shūr-i Shahbāz
		Hiṣār	Khujastah-i Riyā
		Sehgāh	کبراتب ?
3. <u>Salmak</u> سلمک	Kūchak کوچک	Aīj	Šūfiyah
	Hijāz حجاز	Zābil	Bastah Nigār
		Bayāt-i Turk	Nairīz-i Kabīr
		Rakab	Kūh-i Gīlānī
4. <u>Gardāniyah</u> گردانیه	Husāinī حسینی	Panjgāh	Māhūr
	'Ushshāq عشاق	Mubarqa'	Gazāk
		Muhaiyar	'Ajam
		Dūgāh	Māuwar ul-nahr
5. <u>Māyah</u> مویه	Būsalīk بوسلیک	Naurūz-i Khārā	Rāmandī
	Rāst راست	Naurūz-i 'Ajam	Khurram
		Naurūz-i Šabā	Bābā Tāhir
		'Ashīrān	محبه ?
6. <u>Shahnāz</u> شهناز	Nawā نوا	Rūī Mukhālīf	Nihāwandak
	Rahāb = Rahāwi رهاوی	Nishāpūrak	Mālīf
		Naīrīz	Mukhālīf
		Fara' i Māhūr	Bayāt-i Furs

Mutal'i al-Hind
Scheme – 6

مطلع البهنر

<i>Āwāzah</i>	<i>Maqām</i>	<i>Shu' bah</i>
1. Salmak سلمك (11 <i>naghmah</i>)	Iṣfahān (pasti) اصفهان	Tabrīz (5)/Nayriz
	Zangūlah (balandi) زنگوله	Nishāpūrak (5)
		Chahārgāh (4)
		Ghazāl (5) = 'Uzzāl
2. Gardāniyah گردانیه (9 <i>naghmah</i>)	'Ushshāq عشق	
	Rāst راست	Mubārqaḥ (8, some say 9) Panjgāh (5)
3. Naurūz نوروز (4 <i>naghmah</i>)	Būsalīk بوسلیک	'Ashīrān (10) Ṣabā (5)
	Husāinī حسینی	Dūgāh (2) Muhaiyar (8)
4. Gawasht گوشت (2 <i>naghmah</i>)	Hijāz حجاز	Sehgāh (3) Hisār (8)
	Nawā نوا	Zābil (3) Aūj (8, some say 10)
5. Mayāh ماده = مایه (5 <i>naghmah</i>)	Kūchak کوچک	Rakab (3) Bayātī (5)
	'Irāq عراق	Mukhālīf = = Rūī 'Irāq (5) Maghlūb (8)
6. Shahnāz شهنواز (6 <i>naghmah</i>)	Buzneg بزرگ	Hamāyūn (4) Nuhufī (10, some say 2)
	Rahāwī رهاوی	Naurūz-i 'Arab (6 <i>naghmah</i>) Naurūz-i 'Ajam (6 <i>naghmah</i>)

Given Gushah (30 Popular)	
1. Bahār Nishāt	16. 'Ashīrān
2. Gharīb	17. 'Uzzāl
3. Sawārah	18. Tarab angēz
4. Ghamzadā	19. Bahr-i Kamāl
5. Bayāt-i Turk	20. Aślī
6. Sarafrāz	21. 'Itidāl اعتدال
7. Bastah Nigar	22. Gulistan
8. Bayat-i (?) Gardānīyah	23. Naīrīz-i Kabīr
9. Nihāwandak	24. Haīrān
10. Šafā	25. Jamālī
11. Dalīr	26. Rūh Afzā
12. Aūj-i Kamāl	27. Sīrat حیرت
13. Nigār	28. Mu' atadilah
14. Wišāl	29. Ma' anawī
15. (Wišāl) Šehri	30. Pehlawī

Muhammad 'Othman Qais "Šaut al-naqūs"

محمد عثمان قیس صوت النقص

Scheme – 7

Āwāzah	Maqām	Shu' bah
1. Gardānīyah گردانیه	'Ushshāq عشق	****Zabil (3 naghmah)
		Aūj (8)
	Rāst راست	Mubarqa' (5) Panjgāh (5)
2. Shahnāz شهناز	Buzurg بزرگ	Humāyūn (4) Nuhft (10)
	Rahāwī رهاوی	Naurūz-i 'Arab (6) Naurūz-i 'Ajam (6)
3. Gawasht گوششت	Hijāz حجاز	Sehgāh (3) Hišār (8, some time 10)
	Nawā نوا	Naurūz-i Khārā (5) Māhūr (6)

4. Naurūz نوروز	Husānī حسینی	Dūgāh (2)
		Mukhaiyār (8)
	Būsālīk بوسلیک	'Ashīran (10)
5. Salmak سلک	Iṣfahān اصفهان	Ṣabā (5)
		Nāīrīz (5)
	Zangūlah زنگوله	Nishāpūrak (6)
		Chahārgāh (4)
		'Uzzāl (5)
6. Māyah مایه	Zīr زیر	Rakab (6)
		Bayāty (5)
	'Irāq عراق	Mukhālīf (5)
		Maghlūb (8)

Given "Gūshah"

- | | |
|---------------------------|--------------------------------|
| 1. Hījat | 26. Hūrī |
| 2. Bahār | 27. Baharē |
| 3. Wiṣāl | بجارس = بخاری |
| 4. Gulistān | |
| 5. Muta' adī = Muta' adil | 28. 'Azrā |
| 6. Nishāt | 29. (?) دوستکامی |
| 7. Nigār nek | 30. Ma' ashūq |
| 8. Tarab angīz | 31. Khūsh Sarā |
| 9. Rūh afzā | 32. Naubahār |
| 10. Ghamzadah | 33. Mihr-i Jān |
| 11. Hazān | 34. Dilkushā = Dilkash (2) |
| 12. Nihāwand (ak) | 35. Būstān |
| 13. Shehrī | 36. Majlis-i Afrūz |
| 14. Nigār | 37. Jān afzā = Jān furā |
| 15. Iṣfahānak | جان فرا |
| 16. Mukhālīf = Mālīf (?) | 38. Zinda rav = Zindah rūd (2) |
| 17. Asūdah-i ' Irāq | 39. مرده کامی = مزدده کانی |
| 18. Chakāwak | |
| 19. Nūsh (?) | 40. Jām |
| نوش (ا) = نوش (ر) | 41. Rāhat-i mulāyim |
| 20. Zambūrak | 42. Andūh-i zuwā |

21. Zīrkash-i Khurd	43. Ghunchah
22. Zīrkash-i Buzurg	44. Bahri-i Kamāl
23. 'Ashīrān	45. 'Itidāl (اعتدال)
24. Tabrīz = Nayrīz-i Kabīr	46. Jamāl
25. Bastah Nigār	47. Gharīb = Gharībān
	48. Dil Afrūz

Wājid 'Alī Khān "Maṭla' ul- ulūm"

واجد علی خان

Scheme – 8

مطلع العلوم وجمع الفنون

Āwāzah	Maqām
1. Salmak سلمک (12 naghmah)	Isfahān اصفهان Zangūlah زنگوله
2. Gardānīyah گردانیہ (9 naghmah)	'Ushshāq عشاق Rāst راست
3. Naurūz نوروز (4 naghmah)	Būsalik بوسلیک Husaīnī حسینی
4. Gawasht گوشٹ (9 naghmah)	Hijāz حجاز Nawā نوا
5. Māyah مایہ (5 naghmah)	Kūchak کوچک 'Irāq عراق
6. Shahnāz شہناز (6 naghmah)	Buzurg بزرگ Rahāwī رهاوی

Given "Gūshah"

1. Bahār-i Nishāt	11. Dilbar	21. 'Itidāl
2. Gharīb	12. Aūj-i Kamāl	22. Gulistān
3. Sawārah	13. Nigār	23. Sarbargīr
4. Ghamzada	14. Wiṣāl	24. Haīrān
5. Bayāt-i Turk	15. Shahrī	25. Jamālī bast
6. Sarāfrāz	16. 'Ashīrān	26. Rūh Afzā
7. Bastah Nigār	17. 'Ghazzāl	27. Hijāt
8. Bayāt-i Gardānīyah	18. Tarab angīz	28. Mu' atadilah
9. Nihāwandak	19. Bahr-i Kamāl	29. Ma' anawī
10. Ṣafā	20. Aṣlī	30. Pehlāwī

Ma' adan- ʔl-musiqi

معدن الموسیقی

Scheme – 9

<i>Āwāzah</i>	<i>Maqām</i>	<i>Shu' bah</i>
1. Salmak سالمک	Iṣfahān اصفهان	Māhūr (6)
		Nāīrīz (5)
	Zangūlah زنگوله	'Uzzal (5)
		Chargāh (4) چهارگاه
2. Gardaniyah (9 naghmah) گردانیه	Rāst راست	Panjgāh (5)
		Mubarqa' (8)
	'Irāq عراق	
3. Naurūz (4 naghmah) نوروز	Husāīnī حسینی	Balandīz (?) (8 naghma, some say 9)
	Būsālik بوسلیک	Ṣabā (۲)
		'Ashīran (10)
4. Gawasht (9 naghmah) گواشت	Hijāz حجاز	Hiṣār (8)
		Sehgāh (3)
	Nawā نوا	
5. Māyah (5 naghmah) مایه	Kūchak کوچک	Bayatī (Bayat) (5)
		Rakab (3)
	'Irāq	Maghlūb ('Uzzal) (8)
		Mukhālīf (5)
6. Shahnāz (6 naghmah) شهنواز	Buzurg بزرگ	Nuhuf (۰)
		Humayūn (4)
	Rahāwī رهاوی	Naurūz-i 'Ajam (6)
		Naurūz-i 'Arab (6)

Given "Gūshah"

1. Bahār Nishāt	14. Wiṣāl	27. Mu' atadilah
2. Gharīb	15. Shahrī	28. Ma' anawī
3. Sawār	16. 'Ashīrān	29. Pehlawī
4. Ghamzadah	17. Tarab angīz	30. Khurāsān
5. Bayāt	18. Bahr-i Kamāl	31. Nairīz-i Saghīr
6. Sarāfrāz	19. Aqlī	32. Funduq
7. Bastah Nigār	20. 'Itidāl	33. Haīrān
8. Gardāniyah	21. Gulistān	34. Ghanim
9. Nihāwandak	22. Nairīz-i Kabīr	35. Muwāfiq
10. Šafā	23. Furudast	36. Āmān
11. Dilbar	24. Jamālī	37. Farghanah
12. Aūj Kamāl	25. Rūh Afzā	38. Šanam
13. Nigār	26. Sīrat حیرت	

Kitab-i Dhrupad wa Hori

کتاب دهر پد و هوری و غیره

Scheme – 10

Āwāzah	Maqām	Shu' bah
1. Salmak	Šifahān	Nishāpūr (6)
		Nairīz (Tabrīz) (5)
	Zangūlah	'Uzzāl (5)
		Chahrgāh (4)
2. Gardāniyah	'Ushshāq	Aūj (8)
		Zabīl (3)
	Rāst	Mubarqa' (...)
		Panjgāh (5)
3. Naurūz	Būsalik	Šabā (5)
		'Ashīrān (10)
	Husaini	Muhaiyār (8)
		Dūgāh (Durga) (2)
4. Gawisht گوشست	Hijāz	Hiṣār (8)
		Sehgāh (3)
	Nawā	Māhūr (6)
		Naurūz-i Khārā (5)

Picture 11



5. <u>Māyah</u> [ghārah] [<u>میه</u> in Ms.]	<u>Kūchak</u>	Bayāt (5)
		Rakab (6)
	'Irāq	Maghlūb (8)
		Mukhālīf (?)
6. <u>Shahnāz</u>	Buzurg	Nuhft (...?)
		Humayūn (-?)
	Rahāwī	Naurūz-i 'Ajam (6)
		Naurūz-i 'Arab (6)

Given "Gūshah"

1. Bahār Nishāt	11. Dilbar	21. 'Itidāl
2. Ghārīb	12. Aūj-i Kamāl	22. Gulistān
3. Sawār	13. Nigār	23. Tabrīz = Nāirīz-i Kabīr
4. Ghamzada	14. Wiṣāl	24. Sīrat (?) (جیرت)
5. Bayāt-i Turk	15. Shehrī	25. Jamālī
6. Sarafrāz	16. 'Ashīrān	26. Afzā = Rūh Afzā
7. Bastah Nigār	17. Ghazāl	27. Mu' atadilah
8. Bayāt-i Gardāniyah	18. (Ishrat Angīz) =	28. Ma' anawī
9. Nihawandak	= Tarab Angīz	29. Pehlawī
10. Safā	19. Bahr-i Kamāl	
	20. Aṣlī	

Picture 11

- | | |
|-------------------|----------------------|
| 1. Rāst | 7. Būsalik |
| 2. Isfahān | 8. 'Ushshāq (Majnūn) |
| 3. Hijāz | 9. Husāinī |
| 4. Kūchak (Laili) | 10. Zangūlah |
| 5. Buzurg | 11. Nawā |
| 6. 'Irāq | 12. Rahāwī |

Scheme – 12

Name	1	2	3	4	5	6	7	8	9
	Zamzama-h-i Wahdat زمر وحدت	Mauj-i-Musiqi موج موسیقی	Shari-i-Diwan-i Bada-i-Chagh شرع دیوان بدایع	Risalah-i-Musiqi (SKBL) رسالہ موسیقی	Saut -ai-Naqūs صوت اناقوس	Muallim al-Hind مطالع الہند	Tut-Nomah (Heshiyah) طوطی نامہ (شی)	Rag Darpan راگ درپن	Khayalat-i-Khusrau خیالات خسرو
ĀWĀZAH									
Gardānīyah گردانیہ	Aiman Kalyān (Yaman Kalyān) Nat Narāyan نات نارائن Naghma-i- Kalyān			Naghma – i Kalyān موج بلوری گزشت Kalyān					
Māyah مایہ	Tody			Naghma-i- Tody Tody					
Shahnāz شہناز								Sri Rāg	
MAQĀM									
1. Isfahān اصفہان			Kantrah		Sārang	Sārang			
2. Busalik بوسلیک			Gūr	Jalta Sri (Jayata Sri)					
3. Buzurg بزرگ Zir-i Buzurg زیر بزرگ				Kedārah	Mali Gōrā	Mali Gōrā	Bhayrav (Bhairon)		

Name	1	2	3	4	5	6	7	8	9
4. Rāst راست	Alman Kalyān (Yaman Kalyān)	Naṭ Nārāyaṇ Kedar naṭ	Alman Kalyān	Gōrī	Gōrī	Jelī Sī جیلے سرے Jalāsī	Naṭ (Nāṭ Basant (?)	Naṭ Nārāyaṇ
5. Raḥāvī رهاوی	Purbī (Pūvī)	Baḍshansa Sārang Hamīr	Rām Kalī		Kalyān	Kalyān	Bhāg		Baḍa Hans Sārang Sawant
6. Huseynī حسینی	Dhunaśī Mullānī (نه دھونی کریم) Kālī Mullān	Todī Jaunpurī	Bhairav (بھرون)	Naghma-i Mullān; Nala-i Kālī; Sī Mullānī Kālī	Dhunaśī	Ahang-i Kālī; Dhunaśī	Todī		Todī Jounpurī
7. Hījāz حجاز		Chalti Gōrī چلتی گوری		Gōrī			Gōrī		Chalti Gōrī
8. Zangulāh زنگولہ	Todī	Chalti Gōrī		Naghma-i Todī; Todī	Purbī	Ahang-i Todī; Purbī	Kanra بحرہ		Asāwī; Chalti Gōrī
9. *Ushshāq عشاق	Shudh Kāmrā; Kāmrāh		Todī	Kāmrāh; Kāmrā	Naṭ Nārāyaṇ	Ahang-i Gunakālī Naṭ [گنگولی] Naṭ	Malār		
10. *Irāq عراق	Shud Kāmrā; Kāmrāh	Bhairav (بھرون) Gandhār; Mālkōs; Purbā	Asāwī	Kāmrāh; Kāmrā	Kāmrā	Ahang-i Gunakālī Kāmrā;	Mālkōs		Bhairav (بھرون) Gandhār; Mālkōs Purbā

